Mission Statement

The Miami Arts Project is a two-city (Miami/New York) collaborative urban art project. Its goal is create a series of site-specific, public art projects throughout Dade-County, Florida. Miami will be used as the subject and context for these projects.

Curatorial Premise

The Miami Arts Project will be sited in the most universal space of communication, the media. This media approach accomplishes an important objective: the general public that never visits an art museum or gallery will have exposure to art through powerful mediums that have defined and shaped they way we think, act and consume both individually and as a society. Creating an integrated structure of media, newspapers, television, billboards, video, the world wide web and traditional advertising/marketing venues, the projects will attempt to generate spatial sense to Miami through the use of these media venues in helping to physically define communities (Billboards for instance would function as markers of specific communities) and address community concerns within those neighborhoods that comprise Dade-County. The contents of the projects would be presenting historical figures and events, discussing current issues that are critical for participating communities, future goals and visions for each community and for the city as a whole.

Artists will be asked to prepare projects based on the following theme: Consider how the identity of Miami is built upon the image it exports versus the culture(s) which occupies it. Each media venue will address one of three questions: How does Miami represent itself to itself? How does Miami represent itself to outsiders, both tourists and immigrants? How do the different communities in Miami represent themselves to their constituents?

The project is currently scheduled for a three month period to begin mid-October 1997 and run through January 1998. This project was initiated after a weekend-long series of meetings in Miami in April, 1995 between a number of New York non-profits, all of Miami's art institutions and the Dade County Public Schools. We are a not for profit organization sponsored by the New York Foundation for the Arts who is acting as our fiscal conduit.

Funding

The total cost to present The Miami Arts Project will be approximately $525,000. We have received a major funding commitment of $50,000 from Bacardi-Martini USA. In addition, Ackerley Outdoor Advertising has committed a substantial in-kind donation of sixty three billboards towards the project. We have additionally been guaranteed siting of the video project at the Miami International Airport in their television monitors spread throughout the various concourses in addition to their local cable station for the duration of the project.

We anticipate other in-kind support to cover media, some transportation/hotel, and legal costs which will offset the projected expenses by $100,000. The Miami Arts Project must raise approximately $400,000 more through sponsorship and contributions. In addition to corporate sponsorship, we are actively seeking foundation and private support in both Miami and New York.

Collaborations and Artist Selection

Miami and New York participating institutions have been paired to work in specific venues. Before the

pairing took place, each institution was requested to provide the name of five to ten artists that, in their opinion, would work well given the venues and curatorial premise of the project. That long list of approximately one hundred artists was shortened by pairing the institutions together and asking them to consider specific projects in their assigned venues. Half of the total artists that we will work with (10-12) are to be Miami based. Request for Artist Proposals have already been solicited from the Miami based artists. Once all proposals are submitted, they will be reviewed by both the paired institutions and the two Curators.

Break out of Responsibilities

The paired institutions will be responsible for:

1. Artist recommendations
2. Working with the selected artist in developing projects
3. Administering the projects

The Curators will be responsible for:

1. Reviewing the project proposals with the paired institutions.
2. Insure that all projects fall within the curatorial premise and have a connection to the whole.
3. Ask for Request for Artist Proposals and provide artists with the conceptual framework and venues in which the projects will take place.
4. Develop programming at the various Miami institutions (Miami Arts Museum, South Florida Art Center, The Bass Museum, Museum of Contemporary Art, The Wolfsonian, etc): symposiums, artist lectures, exhibitions, community involvement that revolve around both the issues that the projects raise about Miami as a city (dealing with issues such as culture, identity, immigration, etc) and the role of public art as a constructive tool for dialogue.

Introduction

Miami, like New York and Los Angeles, is a multi-cultural city, a mosaic of different histories, ethnicities and economies. Perhaps more dynamic than the more traditional cities, it represents a new challenge to urban society. Increasingly the port-of-call to the Latin American migration to the United States, it is beginning to mature as a full and viable city. It is no longer a peripheral city, in both cultural and economic terms, as it is fast becoming a center of a new national geography, a metropolis to an international nationalism that embraces what lies to its south.

Our project attempts to define the nature of such a mosaic. Recognizing Miami as a small replica of the new internationalized culture and economies that challenge the traditional boundary of communities, it has become essential to comprehend and manage hyper-diversity that shares a common physical space; a space that maintains social contradictions in the form of cooperation and dissent.

Beginning with the notion that Dade-County is a collection of independent territories, each serving as home to particular ethnic, economic and cultural entities, it becomes imperative that such division must be shared and understood in order to construct positive and stable equations. What is needed is a form of communication that can cross illusions and biases between the pieces of this cultural mosaic and that can only be done with an exceptional form of language that is intrinsically tied with the spatiality of urbanism.

For this, our project proposes that art is the language. Equipped with color, sound and 3-

dimensionality, art could overcome the limitations of text based communication in the discourse of such complex issues such as culture, history and ethnicity. As a universal language that any ethnic constituency can read and express, The Miami Arts Project hopes to create a positive and affirmative interaction between different communities.

Project Descriptions

1. The Wolfsonian and The Drawing Center will collaborate on an exhibition which will pair drawings, studies and maquettes for murals from the Works Progress Administration (WPA) in The Wolfsonian's collection with contemporary wall drawings. The Wolfsonian will oversee the selection of the WPA material. Based on the WPA mural tradition, The Drawing Center will choose approximately six contemporary artists to create site specific wall drawings at The Wolfsonian. These contemporary artists will produce works that thematically address the exhibition's focus on Miami. In addition, artists will be invited to address the notion of community, which was so integral to the WPA, in light of the complexities of today's city. Paired together, the historical and contemporary works will allow visitors to reflect on the history and role of public art and public works in the United States. Contemporary artists under consideration include Nicole Eisenman, Barry McGee, and Kara Walker. Additional artists will be selected from the Miami arts community.

2. Metro-Dade Art in Public Places and Creative Time will collaborate on two venues; Billboards and the Miami International Airport video project. They will be asked, among the billboard projects, to consider a drug prevention project for the City of Miami since we may have significant monies available to us by the City Manager from the Law Enforcement Trust Fund. For the Billboard venue, artists will be asked to explore how communities within Dade-County address themselves to their constituents. In addition, artists will be asked to consider the cultural history of specific communities and/or the City as a whole. Sixty three Billboards will be developed and sited throughout Dade-County beginning in September of 1997 running for thirty day cycles. Some boards will be in specific communities, others with major access to freeways and thoroughfares.

Because the airport project will address how Miami represents itself to outsiders (tourists and immigrants), artists will be asked to consider the question of immigration, the image of Miami, the notion of arrivals/departures, the general issues of living within a multi-cultural city, in short, they will explore the multi-dimensional aspects of Miami's culture. This project will be sited in television monitors spread throughout the airport for a period of three months beginning in October 1997.

3. Metro-Dade Art in Public Places and Thread Waxing Space will collaborate on the newspaper venue. All of Dade-County will be reached through various newspapers that target both the generalized and specialized publics of the city (Diario de las Americas, The Miami Herald, Caribbean Today, El Clarin, La Voz Catolica, Coral Gables News, etc). Artists will be asked to consider how Miami represents itself to itself.

4. Wolfson Galleries and Art in General will collaborate on a Public Service Announcement that will run on local cable and possibly local network television. This venue will serve to address the question of how Miami represents itself to itself.

5. Storefront for Art & Architecture will collaborate with a sponsoring corporation in developing a

project using existing advertising/marketing structures. Artists will be asked to consider the positive cultural and ethnic issues about specific communities within Dade-County, present city historical facts, insert positive media content into the project. The artists will be asked to develop a point of purchase item or "product" with the marketing department of a sponsoring corporation that would be distributed locally within Dade-County markets to consumers.

6. New World School of the Arts and Thread Waxing Space will collaborate on establishing a world wide web site that will document the projects and provide a forum in which we can begin a wider dialogue about urban issues and the role of public art.

7. Dade-County Public Schools and Art in General will act as the Curators of Education for this project. They will design, develop and implement programming that revolves around the projects and make this relevant to Dade-County Public School children. The programming would include having artists work with groups of students directly, developing programming with artists, social science, art and history teachers, structuring symposiums and activities that bring the issues raised by the projects to the students directly.

8. Miami Art Museum of Dade County will make an exhibition space available that will be used as a physical documentation of the projects. Maps, text, photographs and video will be sited in this space. This venue will function as the anchor to the projects where visitors will reflect upon the issues raised by the projects themselves. A series of artist lectures and symposiums will be developed around the projects where the communities will be invited to participate.

Other Miami institutions have expressed interest in involvement on this project. They will be asked to participate by developing programming and exhibitions at their respective spaces that touch on urban and art issues raised by our projects.

Principal Staff
Amy Cappellazzo, Director of Galleries, Miami-Dade Community College/Wolfson Campus, Curator
Cristina Delgado, Project Director, New York
Kyong Park, Founder and Director, Storefront for Art & Architecture, New York - Curator

Board of Directors
George Adams, Principal, George Adams Gallery, New York
Cristina Delgado, Project Director, New York
Steven Johnson, Esquire, Paul Hastings, Janofsky & Walker, New York
Peter Menendez, Associate Vice President, Spillis, Candela & Partners, Miami
Mary Sabbatino, Director, Galerie Lelong, New York

Steering Committee Members
Ray Azcuy, Director Art Program, Dade County Public Schools, Miami
Amy Cappellazzo, Director of Galleries, Miami-Dade Community College/Wolfson Campus
Cristina Delgado, Project Director, New York
Kyong Park, Director, Storefront for Art & Architecture, New York
Vivian Rodriguez, Director, Metro-Dade Art in Public Places, Miami
Ellen Salpeter, Director, Thread Waxing Space, New York
Fredric Snitzer, Principal, Fredric Snitzer Gallery, Miami

Miami Organizations invited to participate
The Art Museum at Florida International University, Miami
The Bass Museum, Miami Beach
Dade County Public Schools, Miami
Metro-Dade Art in Public Places, Miami
Miami Art Museum of Dade County
Miami-Dade Community College/Wolfson Campus, Miami
Miami International Airport, Dade-County Aviation Department
Museum of Contemporary Art, Miami
The New World School of the Arts, Miami
South Florida Arts Center, Miami
The Wolfsonian, Miami Beach

New York Organizations invited to participate
Art in General, New York
Creative Time, New York
The Drawing Center, New York
Storefront for Art & Architecture, New York
Thread Waxing Space, New York

Artist under Review

Miami
Eduardo Aparicio
Jose Bedia
Consuelo Castaneda
Quisqueya Enriquez
Dara Friedman
Mark Handforth
Carol Jacque
Gary Moore
Tag Purvis
Onajide Shabaka

Outside Miami
Shu Lea Cheang
Mel Chin
Nan Goldin
Inigo Manglano-Ovalle
Pepon Osorio
Andrea Robbins/Max Becher
Mierle Landerman Ukeles
Ricardo Zulueta
and more

Miami Arts Project Schedule

1996			1997										1998
Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June	July	Aug.	Sep.	Oct. -	Jan.

Budget Development

budget development
contacting sponsors

final budget
final sponsors

budget check
with the needs of
artists (eventually more sponsors)

Organization

set up a Miami office
coordinating the proposals
coordinating the press
financial coordination

coordination of the installations

design request
for logo

final selection
of logo

Press/Public Relations

first press contacts
first press package

second press
package

World Wide Web Development

WWW

National and International Museum Contacts

preparing list of
museums with contacts

formal invitations
with contacts

Project Development

contacting
artists
asking for
proposals

proposal's
deadline
Dec. 31, 1996

meeting in
Miami

discussion
of the proposals
final artists
selection

request for final
proposals
review

Oct. 18, 1997
Opening

Symposium/Lectures

development of symposium and lectures

contact speakers

symposiums and lectures
Wolfsonian/Miami Art Museum
and other institutions *)

Project Installations

billboards
airport
newspaper
public service announcement
exhibition at the Wolfsonian
with Drawing Center **)
exhibition at Miami Art Museum

*) Symposiums and lectures October through November, 1997
**) All projects and exhibitions to open in October, 1997 except billboards which commence in September, 1997

Miami Arts Project Schedule

1996			1997									1998
Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June	July	Aug.	Sep .	Oct. - Jan.
Education					development of educational program				implementation of educational program			
Catalog/Publication			starting preparing the publication asking for material from the artists asking for articles by critics					editing deadline	design	final layout	print	

Miami, like New York and Los Angeles, is a multi-cultural city, a mosaic of different histories, ethnicities and economies. Perhaps, more dynamic than the more traditional and historic cities, it represents a new challange to urban society. Increasingly the port-of-call to the Latin American migration to the New World, it is begining to mature as a full and viable city, away from fantasia of its climates and landscape that has long served as an exotic and touristic appendage to the main body of this nation. It is no longer a peripheral city, in both cultural and economical terms, as is fast becoming a center of a new national geography, a metropolis to an international nationlism that embraces what lies to its south.

MAP is an urban art project that attempts to define the nature of such mosaic. Recognizing Miami as a small replica of the new internationalized culture and economics that challenges the traditional boundary of communities, from neighboorhoods to global, it has become quintessential to comprehend and manage hyper-diversity that shares common physical space—a collection of social contradictions in the form of cooperation and dissents—the spatiality of democratic landscape.

Begining with the notion that Miami-Dade County is a collection of independent territories, each serving as home to particular ethnic, economic and cultural entities, it becomes imperative that such division must be shared and understood inorder to construct positive and stable equation. If such mosaic is not affirmed nor accepted, then the only dialogue from this diversity would lead to conflicts and even violences that would undermine Miami as a mature and vibrant cities, within the international sphere of culture, economics and labors. What is needed is a form of communication that can cross illusions and biases between the pieces of this cultural mosaic, and that can only be done with an exceptional form of language that is intrisically tied with spatiality of urbanism.

For this MAP proposes that art is such language. Equipped with color, sound and 3-dimensionality, art could overcome the limitations of text based communcation in the discourse of such complex issues such as culture, history and ethnicity. As an universal language that any ethnic languages can read and express, MAP hopes to create positive and affirmative interactions between different communities that were not transferrable through text languages.

Using art as a cultural language, MAP would also site itself in the most universal space of communication, the media. Creating an intergrated structure of media—newspaper, televisions, billboards and point of purchase, etc.,—MAP will use the exisitng commericial infrastructure of communication—civic, public or consumer orientated—MAP intents to generate spatial sense to Miami by inserting positive contents media spaces. The contents would be in the nature of presenting historical figures and

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events, current issuces that are critical for the participating communities, future goals and visions for each communities or the city as the whole. Billboards, to be placed all over the city, with each representing the community, culture and history of that location, would serve as visual expression for the identity of that particularly place, to be consumed and understood for anyone that would pass by. Functioning as a surface of representation, the billboard become critical place of community expressions that may carry subtle yet powerful issues and ideas that might have been ignored or difficulat to be explained on personal or political basis. Consider them as somekind of city-beautification project, except the billboards would become the platform of identiy creations, all working as empowerment and pride generating vehicle. When linked together in the viewers mind, they will create sense where certain histories and cultures are located in Miami, as if each communities are showing their face to the people of Miami and its visitors.

CREATIVE TIME

307 Seventh Avenue Suite 1904 New York NY 10001 (212) 206 6674 (FAX) 255 8467

FAX!!!

Creative Time, Inc.

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Anne Pasternak
Executive Director

January 16, 1996

TO **Cristina Delgado**

FROM **Anne Pasternak**

Dear Cristina,

I was really disappointed to receive your note just moments ago. Tell me, what would have been the problem to give a call with a "friendly" reminder instead of a hard and threatening letter?

Let me remind you that I have been supportive of this project, supportive of you, and up front and frank about the time Creative Time could invest in this project. Even without any hope of financial and administrative support from the MAP project, we have demonstrated our solid commitment by coming to all meetings, providing you with some much needed curatorial advice and constant editorial support, and researching and contacting artistic talent. We have done all this and asked for nothing in return. Truth be told, I could easily argue that you as the organizer of this project should have sent out the letters to the targeted artists, answered their countless questions, and begged for their proposals on time -- instead of me.

With this said, I am faxing you the preliminary proposals I have received thus far. I am expecting additional proposals from Inigo Manglano-Ovalle, Ricardo Zuluetta, Carl Pope, and Jenny Marketou. When I have them, I will forward them on to you.

In the meantime, if the commitment we had originally agreed to is no longer appropriate, then we should have a discussion about our future participation.

Yours,

Anne

Dear Anne,
Here's a draft for a prelim. idea in Miami,
What do you think? Any suggestions?

Proposal for Billboard Project

advertise the Neighborhood

KRS

January 13, 1997

Members of the public art collaborative, S.O.S. Int'l, propose the use of several billboard sites in various residential regions in Miami to serve as a conduit between the residents of each respective neighborhood and the public that passes through it. Posing the question "What makes you most proud about your neighborhood?", we would like to collaborate with the residents of the community in order to open up a dialogue about what makes their neighborhood special. We will initiate our collaboration by handing out flyers in the community that advertise the availability of a local billboard and then organize a workshop where we will start to investigate what the inhabitants of each neighborhood would like to tell or show people who don't live there or are just passing through ~~something~~ about their history, their hangouts, their or collective identity. The idea is to create several diverse billboards in different communities that advertise the residents' pride and local identity to the public.

From the ideas and images generated in the community workshops, we would also like to create a publication by and for the residents of the diverse neighborhoods. The chapters will commence with each finished billboard design and then break down to include ~~each~~ participants' ideas and stories about ~~their~~ community. This publication will take the form of a map of the participating areas written by its inhabitants. It will serve as a bridge between Miami's diverse communities- offering a way to engage with them with clearer insight into their unique histories and cultures.

S.O.S. Int'l is an open collaborative established in 1992 by Victoria Gil, Kirby Gookin, Federico Guzmán, and Robin Kahn. The members of the collective have also collaborated together to produce an open time capsule for Expo'92 in Sevilla, Spain , and for creating Copyright Island (1995) and CopiaCabana (1996), an itinerant exhibition of public art that traveled along the Guadiana River between Spain and Portugal (1996). The collective has also published and edited three anthologies by international artists, writers, musicians, and poets: Special Issue (1992), Promotional Copy (1993) and Time Capsule: A Concise Encyclopedia by Women Artists (in collaboration with Creative Time, 1995).

copies
Slide
Bios

Victoria Gil
Kirby Gookin
Federico Guzmán
Robin Kahn.

BILLBOARD PROPOSAL/ Peggy Diggs

A friend said, "There is no time there." Referring to Miami, he meant that people there tend to be upper class or lower class--because there hasn't been enough time to evolve a middle class. Working class people need time to become successful, to better their situation and then that of their kids. There hasn't been enough time in Miami's history.

It's a place of extremes, even of chaos. A number of recent events or phenomena seem to stand out in my mind when I think of Miami: the tourist killings; waves of refugees, really beginning in 1980 with the Mariel Boatlift; Hurricane Andrew; the glitz and violence of the TV show "Miami Vice"; and most recently the bankruptcy of the city itself. On the surface, the image is one of lawlessness and even "natural" violence. But looking a little more closely by researching the city, what I find interesting is that there seems to be no social mainstream there; instead, there are different racial and ethnic groups that have"overlapping parallel social systems in the same physical space, which has given rise to acculturation in reverse--foreign customs, institutions and language are diffused within the native population." (*CITY ON THE EDGE: The Transformation of Miami*, by Alejandro Portes and Alex Stepick, UC Press, 1993) As a result, very ordinary things are not assessed in a common frame of reference which is the 'gift' of a mainstream, "but may be inserted into different, mutually unintelligible, interpretive frameworks." (same source)

This translates into a great deal of conflict about a great number of things. There are different histories, different value systems and differing agendas on the part of people from different Latin American, Carribbean, and European countries, not to mention white and black citizens of the United States. As a result, expectations and responsibilities are understood differently by different peoples concerning how to live in a participatory democracy. Again, food for conflict. An immigrant group, principally Cubans, came from the Third World and reproduced its institutions so thoroughly that the white mainstream culture could not absorb it; instead, a parallel social structure was developed to an extent unlike Latino groups in either Los Angeles or New York, one that doesn't bend to any dominant culture. That strength of cultural/ethnic planting in Miami necessarily offers a challenge of huge proportions to white, "mainstream" culture by its insistence on prioritizing the ways from various old countries over the ways in this new country of residence. Even relations with blacks in the city are apparently different than they are in other US cities. Hence--struggle of various sorts, often erupting into violence. What can be done? What do the residents feel needs to be done or said or acknowledged in order to control conflict or harness it into productive activity?

What I want to do is to pursue a simple question, How can conflict (racial, ethnic, economic, class) be resolved? (Reading a good deal now on conflict resolution, initially within the classroom and the workplace, I'm interested in pursuing the subject on a much larger scale.) This is an absurdly grand and ambitious topic, I hope for it quickly to become more specific in its direction so that it could be concretized into a billboard project. For instance, I'm curious to discover if the differing cultures occupying Miami define "a good father" radically differently from one another: the family authority or figure-head may not be defined the same way by differing racial and cultural groups. If that is the case, then perhaps on a larger, more public scale, authority, control, and discipline might not transpire in the model that is established in local and state governments.

How to produce a billboard project around this question? By talking with groups of people there, adults and teens, from different racial and economic groups. By visually playing off of the determined fashion-photography context of the place, and dealing with images that aren't selling products although resembling advertising--except they're proposing questions that pertain to conflicts, stress, threat and danger felt by most of the inhabitants. Public issues presented in public space

Pepón Osorio
for Creative Time
Miami Arts Prpject

Brief Proposal:
Aquí se habla español
"Inglés de vez en cuando"

In the midst of the collapse of multiculturalism we approach a reality of unresolved conflicts. We have fantasized with the possibilities of finding common denominators among us and yet are faced with seemingly irreconcilable differences. The project I am proposing, titled *Aquí se habla español*, will explore various viewpoints for investigating issues of language within oneself and others. The work will focus on the debate over "English only" and confront assumptions of difference not so much between Spanish speaking and non-Spanish speaking people but between Spanish speaking Latinos and non-Spanish speaking Latinos. I am interested in creating a series of 10' x 25' poster panels to be placed in barrios and/or bodegas in Latino communities in Miami. The project will also have an interactive component: a series of brown bags distributed at the local grocery stores with the words **Aquí se habla español. Inglés de vez en cuando.** (Spanish spoken here. English once in a while.) printed on the bag. Costumers will carry the message from groceries to their home/work/streets.

"Inglés de vez en cuando" makes reference to many members of our communities that do not speak Spanish at all. The "English only" debate has mostly focused on non-Latino English speakers vs. Latinos. There has been little discussion of the issue among ourselves. The assumption seems to be that Latinos are homogeneous and monolingual and do not have varying views on this issue. On the one hand many of us continue to speak in Spanish as an affirmation of self-identity. But, not all Latinos feel the same way. for many US-born Latinos Spanish has become a second language. Many can't read and written and still others can't speak it. The controversy is also cross-generation. Many young relate to the language differently from the way older folk relate. The issue is complex and concerns us all differently.

I am interested in collaborating with the Miami Latino community to find ways in which the initial idea for the project can be shaped and transformed by the community. I envision a series of conversations among Latino elders and teen-agers on the issue of language. These can occur in very specific areas of the community. I would like to organize at least one town meeting to present the project to the community and other informal meetings as needed.

About Pepon Osorio

Pepón Osorio's principal commitment as an artist is to return art to community. Since 1985 he has developed both a creative process and a body of work that serve as testimony to his immediate community of the South Bronx as well as to establish parallels among diverse barrios in the US. Since 1993 he has made a commitment to show all new work in the Latino community first before exhibiting in an art institution, in order to encourage communication and debate between the art institutions and neglected constituencies.

Osorio's work often exposes sensitive nerves in the Latino community addressing issues such as the AIDS crisis, machismo, lack of sensitivity by the media towards Latinos(as), relationships between fathers and sons, and incarceration.. His work challenges prevailing notions about Latino art and its misrepresentation and distortion, as exist in academia, art institutions, and

issues, and needs of particular communities Osorio is able to bridge boundaries, both artificial and real, that separate the art world and community life.

The 1994 En la Barbería no se Llora (No crying allowed in the Barber Shop) commissioned by Real Art Ways in Hartford CT., was created with the cooperation of local barbers, the Hartford Redevelopment Agency, La Casa del Elderly and Cuídate Mujer. His 1995 Badge of Honor, commissioned by the Newark Museum in NJ was created with the collaboration of the social agency La Casa de Don Pedro, Northern State Prison, Essex County Jail, Offender id Restoration and an imprisoned father and his teen-age son. In 1996 El Gran Salón de la Fama (The Great Hall of Fame) an installation commissioned by Sculpture Chicago honored six local residents from the Humboldt Park community. The project involved numerous local businesses and neighborhood organizations such as Centro Cultural Ruiz Belvis, Las Semillitas, Vida/Sida, and Las Moradas Senior Citizen's Apt.. Most recently the critically acclaimed FAMILIAS, a theatrical monument to the South Bronx familial experience. Co-directed by Osorio and choreographer Merián Soto the performance was developed in conjunction with eight South Bronx Latino families throughout 1994 and 1995.

For the past several years Osorio has traveled extensively throughout the US involving communities in the process of creating contemporary art. His installations are created in a dialogue between non-arts professionals, social service agencies, the art institution commissioning the work and the artist.

RICE AND BEANS/DI RI A POI/ARROZ Y FRIJOLES:
The Miami Project

Viewing food as the tie that binds all of us as people to the planet,RICE & BEANS/DI RI A POI/ARROZ Y FRIJOLES is a collaborative inter-disciplinary arts festival coordinated by visiting artists Homer Jackson (Philadelphia), Lloyd Lawrence (New York) and including the participation of local Miami based African American, Latin American and Caribbean American artists.

Utilizing the basic nutritional significance of rice and beans as an integral food source generally for many peoples of color around the world, and specifically the African American, Latin American and Caribbean American communities, this project will investigate the collective social and cultural residuals that emanate from these important foods.

RICE AND BEANS will incorporate painting, video, sculpture, sound and performance. Using both the SFAC space, as well as other public sites around Miami as exhibition and performance locations, this work will provide an important space from which to celebrate and critique the distinct commonalities and differences of these diverse communities. Local artists will asked to conceptually critique, investigate, deconstruct, illustrate or even obliterate these foods and how they see them in the respective communities. The opening reception will consist of an olde fashioned block party or picnic with music and featuring some of the best food from the best restaurants and caterers from the city's various communities. Throughout the exhibition's life, public events such as cooking demonstrations, group discussions and performances will take place.

Over a series of week long visits, project coordinators Homer Jackson, Lloyd Lawrence, will communicate, share and collaborate with a group of Miami artists, as well as contribute new works to this project. Jackson and Lawrence who work collaboratively as a team, are interdisciplinary artists who use video, sound, performance and installation as a means of exploring Black cultural idiosyncracies. They will visually investigate the historical image of Uncle Ben, the human rice advertisement and pursue his Latin and Caribbean counterparts.

Other potential ideas for participating artists are... **the painting of historical portraits of some of each communities greatest living cooks**, an audio/radio soap opera centered around a restaurant where a hottest hot sauce contest is taking place, installation of beans using their colors as a palette, or **public murals with recipes for famous Miami Rice and Bean dishes.** Approximately a dozen Miami area artists will be recruited to develop these works.

SPECIAL: NOTE:
The ideas above in bold are concepts that we would like to expand on for this project. The mural/billboard as cookbook is an extension of this theme. We are still committed to the process of collaboration and would like to communicate and participate with Miami area artists, cooks, community folks and designers. As well as with our collaborators in the north.

This proposal draft was developed with my collaborator, Lloyd Lawrence, for the Ground Zero Project at the South Florida Art Center. SFAC has made a verbal commitment to this project and are doing some initial fundraising and planning now.

For more information contact:

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PROJECT COLLABORATORS

Homer Jackson is a talented multimedia artist from Philadelphia, with a background in teaching and social service. Homer is a BFA graduate of the Philadelphia College of Art and he holds a MFA from Temple University's, Tyler School of Art. He has exhibited at the Philadelphia Art Alliance, Smithsonian Institute Traveling Exhibition, Maryland Art Place, Nexus Gallery, Moore College of Art, Tallerpuertoriqueno and the Institute of Contemporary Art/Philadelphia. Homer has received grants from the Pennsylvania Radio Theatre, Pennsylvania Council on the Arts the National Endowment for the Arts, the Playwrights Center and the Pittsburgh Filmmakers. He has performed works at Hallwalls Arts Center in Buffalo, Aaron Davis Hall in New York, Intermedia Arts in Minneapolis and locally at the Painted Bride Arts Center, Delaware Center for the Contemporary Arts and the Yellow Springs Institute. Homer Jackson currently lives and works in Philadelphia and is a member of the Philadelphia Independent Film and Video Association and the Association of Independents in Radio.

Lloyd Lawrence is an interdisciplinary artist, who lives and works in New York City. A Baltimore native, Lloyd has recently returned from a five year stay in Osaka, Japan; where he presented performances, worked as a radio host and studied moving zen. Lloyd is a BFA graduate of the Tyler School of Art and did graduate work at the University of Washington, in Seattle. Lloyd began his career as painter, became known as a sculptor and slowly evolved into an artist who appropriates extremely, diverse materials from media, to mulch. Lawrence has exhibited at Hallwalls Arts Center in Buffalo, Intermedia Arts in Minneapolis, Institute of Contemporary Art in Philadelphia and Art in General in New York City. He has performed at Art in General and Wholyroly Over Festival at New York University in New York City and the Spirits in the Dark: Festival of Performance in Philadelphia.